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op.2
1906
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MUSI



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Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

МАКСИМИЛИАНЪ ШТЕЙНБЕРГЪ

ВАРІАЦІИ

ДЛЯ БОЛЬШОГО ОРКЕСТРА

СОЧ. 2

MAXIMILIAN STEINBERG

VARIATIONEN

FÜR GROSSES ORCHESTER

OP. 2

Partitur

1906
2875

Edition M. P. BELAÏEFF, Leipzig

M
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op. 2
1906
с. 1
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dition P. Belaïeff à Leizig.

Compositions pour Orchestre.

Antipow (C), Op. 7. Allegro symphonique pour Orchestre.	<i>A. R.</i>
Partition d'orchestre	5.50 1.95
Parties d'orchestre	10.00 3.50
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.50 90

Artelboucheff (Nicolas), Op. 4. Folke caractéristique pour Orchestre.	
Partition d'orchestre	2.00 70
Parties d'orchestre	5.50 1.95
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par l'auteur	1.40 50

— Op. 9. Valse-Fantasia pour Orchestre.	
Partition d'orchestre	2.50 90
Parties d'orchestre	8.50 3.00
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par l'auteur	1.80 65

Artelboucheff (N), Whitlo (J), Lidaw (J), Rimsky-Korsakow (N), Sokolow (N), Glaouzonow (A). Variations sur un thème russe pour grand Orchestre.	
Partition d'orchestre	6.50 2.30
Parties d'orchestre	14.00 4.90
Parties supplémentaires	4.00 20
Réduction pour Piano à 4 mains par N. Artelboucheff	2.00 70

Blumenfeld (Félix), Op. 10. Mazurka pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	8.50 3.00
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par l'auteur	2.50 90

Borodine (Alexandre), Finale de l'Opéra-Ballet inachevé, "Mlada", orchestre par N. Rimsky-Korsakow.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	7.50 2.65
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par N. Sokolow	1.60 60

— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra "Le Prince Igor".	
1. Ouverture.	
Partition d'orchestre	5.00 1.75
Parties d'orchestre	9.00 3.15
Parties supplémentaires	4.00 20
Réduction pour Piano à 4 mains par N. Sokolow	2.50 90
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80 65

2. Danses No. 8 (Danses des jeunes filles poloviennes) et No. 17 (Danse polovienne).	
Partition d'orchestre	9.50 3.35
Parties d'orchestre	18.00 6.30
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par N. Sokolow	4.00 1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50 90

3. Marche polovienne.	
Partition d'orchestre	4.00 1.40
Parties d'orchestre	10.00 3.50
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par N. Sokolow	1.80 65
Réduction pour Piano à 2 mains par F. Blumenfeld	1.60 60

— Eine Steppensklizze aus Mittelasien, für Orchester.	
Partitur	2.00 70
Orchesterstimmen	5.50 1.95
Dupliristimmen	4.00 15
Arrangement für Piano forte zu 4 Händen von Komponisten	1.80 65
Arrangement für Piano forte zu 2 Händen von Theodor Jadowl	1.40 50

— 2 Parties de la 3 ^{me} Symphonie inachevée de Tchaikowsky et instrumentées par A. Glaouzonow.	
Partition d'orchestre	6.00 2.10
Parties d'orchestre	11.00 3.85
Parties supplémentaires	4.00 20
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glaouzonow, la 2 ^e partie par N. Sokolow	3.00 1.05

Compositions pour Orchestre.

Cui (César), Op. 43. In modo populi. Petite Suite (No. 3 pour Orchestre). (D. Allegro moderato. II. Moderato. IV. Allegretto. VI. Vivace ma non troppo).	<i>A. R.</i>
Partition d'orchestre	4.00 1.40
Parties d'orchestre	8.00 2.80
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.50 90

Glaouzonow (Alexandre), Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	6.00 2.10
Parties d'orchestre	11.00 3.85
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.50 90

— Op. 1 ^{re} Symphonie (10 ^{me} pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	18.00 6.30
Parties d'orchestre	23.00 8.75
Parties supplémentaires	4.00 20
Réduction pour Piano à 4 mains par Mme. N. A. de la Rimsky-Korsakow	6.00 2.10

— Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand Orchestre.	
Partition d'orchestre	8.00 3.15
Parties d'orchestre	11.00 3.85
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25

— Op. 7. Sérénade pour Orchestre.	
Partition d'orchestre	2.50 90
Parties d'orchestre	5.50 1.95
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par l'auteur	1.20 45

— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.	
Partition d'orchestre	3.00 1.05
Parties d'orchestre	6.00 2.10
Parties supplémentaires	4.00 15
Réduction pour Piano à 4 mains par l'auteur	1.80 65

— Op. 9. Suite caractéristique pour grand Orchestre. (I. L'introduction. B. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. Élégie. B. Cortège).	
Partition d'orchestre	12.00 4.20
Parties d'orchestre	22.00 7.70
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95

— Op. 11. 2 ^{me} Sérénade pour petit Orchestre, ré.	
Partition d'orchestre	1.80 65
Parties d'orchestre	3.50 1.25
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.20 45

— Op. 12. Poème lyrique. Andantino pour grand Orchestre.	
Partition d'orchestre	3.00 1.05
Parties d'orchestre	5.50 1.95
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.80 65

— Op. 13. "Stenka Razin". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine).	
Partition d'orchestre	8.50 3.00
Parties d'orchestre	12.00 4.20
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25

— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale).	
Partition d'orchestre	2.50 90
Parties d'orchestre	6.00 2.10
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.60 60

— Op. 16. 2 ^{me} Symphonie en fa ^{me} pour grand Orchestre. (A la mémoire de François Liszt).	
Partition d'orchestre	17.00 5.95
Parties d'orchestre	29.00 10.15
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	7.50 2.65

Compositions pour Orchestre.

Glaouzonow (Alexandre), Op. 18. 1 ^{re} Symphonie pour Orchestre.	<i>A. R.</i>
Partition d'orchestre	4.00 1.40
Parties d'orchestre	9.50 3.35
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.00 70

— Op. 19. La Forêt. Fantaisie pour grand Orchestre.	
Partition d'orchestre	8.00 2.80
Parties d'orchestre	12.00 4.20
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains de l'auteur	3.50 1.25
Réduction pour 2 Pianos à 8 mains par O. Tschernoff	5.00 1.75

— Op. 21. Marche de Noces pour grand Orchestre.	
Partition d'orchestre	3.00 1.05
Parties d'orchestre	7.00 2.45
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.80 65

— Une Fête slave, tirée du Quatuor sans Op. 28. Esquisse symphonique pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	11.00 3.85
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par N. Sokolow	2.50 90

— Op. 28. La Mer. Fantaisie pour grand Orchestre.	
Partition d'orchestre	10.00 3.50
Parties d'orchestre	20.00 7.00
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95

— Op. 29. Rhapsodie orientale pour grand Orchestre.	
Partition d'orchestre	13.00 4.55
Parties d'orchestre	23.00 8.05
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95

— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.	
Partition d'orchestre	13.00 4.55
Parties d'orchestre	27.00 9.45
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	5.00 1.75

— Op. 33. 3 ^{me} Symphonie en Ré pour Orchestre.	
Partition d'orchestre	15.00 5.25
Parties d'orchestre	28.00 12.20
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	9.00 3.15

— Op. 34. Le Printemps. Tableau musical pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	9.00 3.15
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.80 65

— Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).	
Partition d'orchestre	4.00 1.40
Parties d'orchestre	12.00 4.20
Parties supplémentaires	4.00 25
Arrangement as a Duet for the Pianoforte (by the composer)	1.80 65

— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.	
Partition d'orchestre	6.00 2.10
Parties d'orchestre	14.00 4.90
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.50 90

— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaises, Op. 40; II. Nocturnes, Op. 15; III. Mazurka, Op. 50; IV. Tarantelle, Op. 43; de Fr. Chopin, instrumentées par A. Glaouzonow. Complet.	
Partition d'orchestre	7.50 2.65
Parties d'orchestre	15.00 5.25
Parties supplémentaires	4.00 25

I. Polonaise. Op. 40. I. Chopin, Op. 40 No. 1.	
Partition d'orchestre	1.60 60
Parties d'orchestre	6.00 2.10
Parties supplémentaires	4.00 25

Compositions pour Orchestre.

Glaouzonow (Alexandre), Op. 46. 2 ^{me} Symphonie pour Orchestre.	<i>A. R.</i>
II. Nocturne, Fr. Chopin, Op. 15 No. 1.	
Partition d'orchestre	2.00 70
Parties d'orchestre	4.50 1.60
Parties supplémentaires	4.00 25
III. Mazurka, Fr. Chopin, Op. 50 No. 2.	
Partition d'orchestre	2.50 90
Parties d'orchestre	8.00 2.80
Parties supplémentaires	4.00 25
IV. Tarantelle, Fr. Chopin, Op. 43.	
Partition d'orchestre	3.00 1.05
Parties d'orchestre	7.50 2.65
Parties supplémentaires	4.00 25

— Op. 47. Valse de concert pour grand Orchestre.	
Partition d'orchestre	5.00 1.75
Parties d'orchestre	11.00 3.85
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.00 70
Transcription de concert pour Piano par Félix Blumenfeld	2.00 70

— Op. 48. 4 ^{me} Symphonie en Mi ^{mine} pour grand Orchestre.	
Partition d'orchestre	13.00 4.55
Parties d'orchestre	28.00 9.45
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95

— Op. 50. Cortège solennel pour grand Orchestre.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	9.00 3.15
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.60 60

— Op. 51. 2 ^{me} Valse de concert pour grand Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	13.00 4.55
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.00 70

— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.	
Partition d'orchestre	15.00 5.25
Parties d'orchestre	34.00 11.90
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	6.00 2.10

Séparément.	
No. 1. Prémabule.	
Partition d'orchestre	2.50 90
Parties d'orchestre	7.50 2.65
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.40 50

No. 2. Marionnettes.	
Partition d'orchestre	2.00 70
Parties d'orchestre	5.00 1.75
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.20 45

No. 3. Mazurka.	
Partition d'orchestre	3.00 1.05
Parties d'orchestre	9.00 3.15
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.60 60

No. 4. Scherzino.	
Partition d'orchestre	1.40 50
Parties d'orchestre	5.00 1.75
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.00 35

No. 5. Pas d'action.	
Partition d'orchestre	1.50 65
Parties d'orchestre	6.00 2.10
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.00 35

No. 6. Danse orientale.	
Partition d'orchestre	1.80 65
Parties d'orchestre	6.00 2.10
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.00 35

No. 7. Polonaise.	
Partition d'orchestre	3.50 1.15
Parties d'orchestre	8.00 2.80
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	1.60 60

— Op. 53. Fantaisie pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	13.00 4.55
Parties supplémentaires	4.00 25
Réduction pour Piano à 4 mains par l'auteur	2.00 70

MUS 107-113

Губернатору
Василию Васильевичу Степанову
на память от издателя
преданной ему
А. М. Белаïеф
28/11 1906.

VARIATIONS

POUR
grand Orchestre
PAR

MAXIMILIAN STEINBERG.

OP. 2.

Partition d'orchestre	Pr. M. 7.50 R. 2.65
Parties d'orchestre	Pr. M. 14. R. 4.90
Parties supplémentaires à	M. 80 R. 30

Réduction pour Piano à quatre mains par l'Auteur Pr. M. 2.50
R. 90

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2675-2677



ДОРОГОМУ УЧИТЕЛЮ
НИКОЛАЮ АНДРЕЕВИЧУ РИМСКОМУ-КОРСАКОВУ
въ знакъ глубокаго уваженія и благодарности.

AU MAÎTRE VÉNÉRÉ
MONSIEUR N. A. RIMSKY-KORSSAKOW
hommage respectueux et reconnaissant.

Variations.

Tema.

Adagio. M.M. ♩ = 52.

Maximilian Steinberg, Op. 2.

1905.

Violini I. *p semplice*

Violini II. *p*

Viole. *p*

Violoncelli. *p*

Contra-Bassi. *p*

Var. I.

Più lento. (Adagio molto.) ♩ = 84.

Solo.

Flauto I. *p*

2 Oboi.

2 Clarinetti in A.

Fagotto I.

Corno I in F. *p*

Violini I. *pp* con sord.

Violini II. *pp* con sord.

Viole. con sord.

Violoncelli. (C.B. tacent) con sord.

Più lento. (Adagio molto.)

1.

p

p

pp

p

pp

p

pp

p

pp

con sord.

pp

This page of a musical score is for an orchestral and vocal work. It contains the following elements:

- Instrumentation:** The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tub.), Snare Drum (Cm.), Cymbal (Cym.), Triangle (Tri.), and a vocal line (V.).
- Dynamic Markings:** The score features various dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), *sempre pp*, *marc. poco* (marked a little), and *con sord.* (with mutes).
- Performance Instructions:** There are several performance instructions, including *sempre pp* for the bassoon, *marc. poco* for the snare drum, and *con sord.* for the brass instruments.
- Rehearsal Markers:** The score is divided into measures by vertical bar lines, with some measures containing rehearsal marks (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).
- Key Signature and Time Signature:** The key signature is one sharp (F#), and the time signature is 4/4.

1

a 2.
p *sf* *sf mf dimin.*
p *sf* *sf dimin.*
p *sf* *sf mf dimin.* *p* *p marcato* *cresc.*
sf *sf* *sf* *p* *p marcato* *cresc.*
fp *sf* *sf* *p* *p marcato* *cresc.*
sf *sf p* *p* *p marcato* *cresc.*
 pizz. arco pizz. pizz. arco pizz. pizz. arco pizz. arco
f *sf* *sf p* *f* *sf* *sf p* *f* *sf* *sf* *p* *p marcato* *cresc.*
f *sf* *sf p* *f* *sf* *sf p* *f* *sf* *sf* *p* *p marcato* *cresc.*
f *sf* *sf* *p* *p marcato* *cresc.*
f *sf* *sf* *p* *p marcato* *cresc.*

1

Musical score for a string quartet, measures 2675-2681. The score is in G major and 2/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music includes various dynamics (*f*, *mf*, *cresc.*, *decresc.*), articulations (accents, slurs), and performance instructions (*arco*, *a 2.*, *f sempre*). The key signature has one sharp (F#). The score is divided into two systems by a double bar line with a "2" in a box.

System 1 (Measures 2675-2681):

- Violin I:** Measures 2675-2681. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2681.
- Violin II:** Measures 2675-2681. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2681.
- Viola:** Measures 2675-2681. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2681.
- Cello/Double Bass:** Measures 2675-2681. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2681.

System 2 (Measures 2682-2688):

- Violin I:** Measures 2682-2688. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2688.
- Violin II:** Measures 2682-2688. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2688.
- Viola:** Measures 2682-2688. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2688.
- Cello/Double Bass:** Measures 2682-2688. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*, *f*. Performance instruction: *f sempre* at measure 2688.

[illegible]

This page of a musical score, page 9, contains multiple staves of music. The notation includes various clefs (treble and bass), key signatures (one sharp and one flat), and time signatures. Dynamic markings such as *p* (piano), *mp* (mezzo-piano), *sf* (sforzando), and *molto* are used throughout. Specific performance instructions include *arco* (arco), *calando* (calando), *marcato* (marcato), and *a 2.* (a 2.). The score is divided into sections, with some staves marked *II.* and *III.*. The bottom of the page features a large *p* marking and the word *calando*.

Var. III.
Andante. ♩. = 48.

Andante. $\text{♩} = 48$.

Flauto piccolo.

2 Flauti gr.

2 Oboi.

I Solo.
cantabile

2 Clarinetti
in A.

2 Fagotti.

4 Corni in F.

Tromba I
in B.

Violini I.

Violini II.

Viola.

p cantabile

poco

I parte
div.

Violoncelli.

p

II parte
p

Contra-Bassi.

pizz.

arco

p

Andante.

4

The musical score is written for a piano and consists of 11 measures. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into two systems, each containing five staves. The first system includes a treble clef staff, a grand staff (treble and bass clefs), and two more treble clef staves. The second system includes a grand staff and two more treble clef staves. The music features various dynamics, including *p* (piano) and *mp* (mezzo-piano). There are also markings for *cantabile* and *divisi*. The score includes repeat signs and first/second endings. The piece is marked with a '4' in a box at the top left and bottom left.

4

The musical score is written for a piano and consists of 12 staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing six staves. The first system includes a double bar line with a repeat sign (II) and a first ending bracket (I.). The second system includes a double bar line with a repeat sign (II) and a first ending bracket (I.). The score is marked with various dynamics including *cresc.*, *espress.*, *p*, *pp*, *unis.*, and *cresc. poco*. The notation is in a standard musical style with a focus on melodic and harmonic development.

Dynamics and markings include: *cresc.*, *espress.*, *p*, *pp*, *unis.*, *cresc. poco*, *I. Solo*, *espress.*, *p*, *pp*, *pp*.

[illegible]

6

Musical score for a piano piece, measures 1-6. The score is written for multiple staves, including piano (p) and mezzo-forte (mf) dynamics. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 1-6: The score begins with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The dynamics shift to mezzo-forte (mf) in measures 4 and 5. The score includes a section marked "L.II. a 2 Soli" in measure 5. The piece concludes with a piano (p) dynamic in measure 6.

6

poco rit.

1.

f *p*

f *p*

a 2 Soli *f* *p* *I. Solo* *espress.* *pp* *pp*

f *p* *I. Solo* *pp* *pp*

mf *p* *I. Solo* *p*

mf *p* *pp*

I in B Sola *mf* *p*

f *p*

f *p*

f *p* *pp*

f *p* *div. Soli* *pp* *Tutti* *pp*

f *p* *poco rit.* *pp*

Var. IV.

Allegro vivace. ♩ = 152.

Flauto piccolo. *p*

2 Flauti gr. *p*

I. Solo.
2 Oboi. *p*

2 Clarinetti
in A. *p*

2 Fagotti. *p*

4 Corni in F.

2 Trombe
in B.

3 Tromboni
e Tuba.

Timpani.
E, G.

Triangolo. *p*

Violini I. *pizz. p*

Violini II. *pizz. p*

Viole. *pizz. p*

Violoncelli.

Contra-Bassi.

Allegro vivace. ♩ = 152.

7

Violin I: *p*, *cresc. poco*, *p*

Violin II: *pp*, *cresc. poco*, *p*

Viola: *I. Solo.*, *p*, *a 2.*, *p*, *cresc. poco*, *p*

Cello/Double Bass: *pizz.*, *p*, *arco*, *pp*, *cresc. poco*, *p*

Violin I (lower): *p*, *cresc. poco*, *p*

Violin II (lower): *p*, *cresc. poco*, *p*

Viola (lower): *p*, *cresc. poco*, *p*

Cello/Double Bass (lower): *p*, *cresc. poco*, *p*

7

Musical score for a string quartet, featuring multiple staves with various musical notations including dynamics, crescendos, and performance instructions.

Dynamics and performance markings include:

- p* (piano)
- cresc. poco* (crescendo, a little)
- poco cresc.* (a little crescendo)
- a 2.* (second ending)
- I. Solo.* (First Solo)
- arco* (arco)
- saltando* (saltando)

The score is written for four staves, with the first two staves in treble clef and the last two in bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

8

8

Solo.

Soli.

f *dim.*

f *mp* *f*

a 2. *I.* *II.*

III, IV a 2. *mf*

p *f* *p*

f marcato molto *f marcato molto* *f marcato molto*

div. *f* *f*

9

Musical score for a symphony, page 21, measures 9-10. The score is in G major and 2/4 time. It features multiple staves for woodwinds, strings, and percussion. Dynamics include *mf*, *cresc.*, *ff*, and *f*. Performance markings include *a 2.*, *I, II a 2.*, and *marcato molto*.

Measures 9-10 show a complex orchestration with various instruments playing. The woodwinds and strings are marked *mf* and *cresc.*. The percussion is marked *ff*. The strings are marked *f* and *cresc.*. The woodwinds are marked *ff* and *marcato molto*.

The score includes a variety of musical notation, including eighth notes, sixteenth notes, and rests. The woodwinds and strings play a rhythmic pattern of eighth notes. The percussion plays a pattern of eighth notes. The strings play a pattern of eighth notes.

The score is divided into two systems. The first system contains measures 9-10. The second system contains measures 11-12.

The score is marked with a box containing the number 9 at the beginning of measure 9 and at the end of measure 12.

9

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and various musical notations such as notes, rests, and dynamic markings.

The first system consists of five staves. The top staff is marked *sempre f* and features a series of eighth notes. The second staff is also marked *sempre f* and features a series of eighth notes. The third staff is marked *sempre f* and features a series of eighth notes. The fourth staff is marked *sempre f* and features a series of eighth notes. The fifth staff is marked *sempre f* and features a series of eighth notes.

The second system consists of five staves. The top staff is marked *mf* and features a series of eighth notes. The second staff is marked *mf* and features a series of eighth notes. The third staff is marked *mf* and features a series of eighth notes. The fourth staff is marked *mf* and features a series of eighth notes. The fifth staff is marked *mf* and features a series of eighth notes.

The third system consists of five staves. The top staff is marked *mf* and features a series of eighth notes. The second staff is marked *mf* and features a series of eighth notes. The third staff is marked *mf* and features a series of eighth notes. The fourth staff is marked *mf* and features a series of eighth notes. The fifth staff is marked *mf* and features a series of eighth notes.

The fourth system consists of five staves. The top staff is marked *sempre f* and features a series of eighth notes. The second staff is marked *sempre f* and features a series of eighth notes. The third staff is marked *sempre f* and features a series of eighth notes. The fourth staff is marked *sempre f* and features a series of eighth notes. The fifth staff is marked *sempre f* and features a series of eighth notes.

The fifth system consists of five staves. The top staff is marked *sempre f* and features a series of eighth notes. The second staff is marked *sempre f* and features a series of eighth notes. The third staff is marked *sempre f* and features a series of eighth notes. The fourth staff is marked *sempre f* and features a series of eighth notes. The fifth staff is marked *sempre f* and features a series of eighth notes.

Musical score for a piano piece, page 23. The score is written for multiple staves, including treble and bass clefs. It features various musical notations such as dynamics (*sf*, *p*, *dim.*, *pp*), articulation (*pizz.*), and performance instructions (*I. Solo.*, *Muta E in H. G in Fis.*). The music is in a key with one sharp (F#) and a common time signature.

Dynamics and performance markings include:

- sf* (sforzando)
- p* (piano)
- dim.* (diminuendo)
- pp* (pianissimo)
- pizz.* (pizzicato)
- I. Solo.* (First Solo)
- Muta E in H. G in Fis.* (Change key signature: E major to F# major)

Var. V.

Andante. ♩ = 48.

2 Flauti gr. *a 2.* *p*

2 Oboi.

2 Clarinetti in A. *1.* *p*

2 Fagotti. *p* *a 3.* *pp*

4 Corni in F. *I, II, III, Soli.* *pp* *IV.*

Violini I.

Violini II.

Viole.

Violoncelli. *arco* *p* *arco*

Contra-Bassi. *pp*

Andante. ♩ = 48.

10

I. *p* *a 2.*

1. *p*

p

I. Solo. mp *III, IV.* *p*

II. Solo. *p*

arco *p* *espress.* *arco* *p* *arco* *p*

p *div.*

10

[illegible]

12

Musical score for measures 12-15. The score is written for multiple staves, including treble and bass clefs. Dynamics include *cresc.*, *mf*, *f*, *espress.*, *div.*, and *pp*. Articulations include *a 2*, *I. II. III.*, *IV.*, and *Soli*. The music features complex rhythmic patterns and melodic lines.

12

Continuation of the musical score for measures 12-15. The score includes staves with dynamics such as *dim.*, *p*, *pp*, *pizz.*, and *div.*. It also features articulations like *I Solo*, *Soli*, *a 2*, and *pp*. The music continues with intricate rhythmic and melodic structures.

Var. VI.

Andante moderato. ♩ = 56. ($\frac{3}{4}$)

Flauto piccolo.

2 Flauti gr.

2 Oboi.

2 Clarinetti
in A.

2 Fagotti.

4 Corni in F.

2 Trombe
in A.

3 Tromboni
e Tuba.

Timpani
Fis. H.

Violini I.

Violini II.

Viole.

Violoncelli.

Contra-Bassi.

Andante moderato. ♩ = 56. ($\frac{3}{4}$)

Violin I: *p*, *poco cres.*

Violin II: *p*, *poco cres.*

Viola: *p*, *cresc. poco*

Cello/Double Bass: *sempre p*, *cresc. poco*, *arco*, *p*, *cresc. poco*

13

Musical score for a symphony, page 29. The score is in G major and 2/4 time. It features multiple staves for strings, woodwinds, brass, and percussion. The music is marked with various dynamics including *mp*, *mf*, *f*, *ff*, and *cresc.* (crescendo). There are also markings for "a 2" (second ending) and "div." (divisi). The bottom right of the page shows a "Tuba" part. The page number 13 is in a box at the bottom left.

13

acceler. poco a poco

Musical score for a 14-measure section. The score is written for multiple staves, including vocal parts (Soli) and instrumental parts. The key signature is one sharp (F#). The tempo/mood is indicated as "acceler. poco a poco".

Dynamics and articulations include:

- ff* (fortissimo)
- f* (forte)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- pp* (pianissimo)
- p* (piano)
- cresc.* (crescendo)
- acceler. poco a poco* (accelerando poco a poco)
- Soli* (solo)
- a 2* (second ending)
- I. II.* (first and second endings)

The score shows a progression of musical ideas across the 14 measures, with various rhythmic patterns and dynamic shifts. The final measure of the section is marked with a box containing the number 14.

acceler. poco a poco

Allegro. $\text{♩} = 112$.

The musical score is written for a large ensemble, likely a symphony orchestra. It consists of 14 staves. The key signature is D major (two sharps). The tempo is marked 'Allegro' with a metronome marking of 112 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings: *cresc.*, *molto*, *ff*, *mf*, *f*, *sf*.

Tempo markings: *Allegro.*, $\text{♩} = 112$.

Key signature change: Muta Fis in G
H in D

Rehearsal marks: *a 2*, *b*.

musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano (p) and a violin (v) part. The piano part includes a melodic line with a "dim." (diminuendo) marking and a "riten. poco" (ritardando poco) marking. The violin part includes a melodic line with a "dim." marking and a "riten. poco" marking. The score is written on a grand staff with a treble and bass clef for the piano and a single treble clef for the violin. The tempo is marked "Allegretto" and the mood is "Moderato". The score is published by G. Schirmer, New York.

Musical score for a piano piece, page 34. The score is in G major and 4/4 time. It features multiple staves with various musical notations including dynamics (*mf*, *mp*, *p*, *cresc.*), articulations (*div.*, *unis.*, *marcato*), and performance instructions (*I. Solo*, *II.*, *IV.*, *pizz.*). The score is divided into two systems, each starting with a measure number 15 in a box.

The first system (measures 1-15) includes:

- Staff 1: *mf*, *a. 2*, *a. 2*, *I. Solo*, *mp*, *p*.
- Staff 2: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 3: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 4: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 5: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 6: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 7: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 8: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 9: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 10: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 11: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 12: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 13: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 14: *mf*, *mf*, *mf*, *p*, *p*, *p*.
- Staff 15: *mf*, *mf*, *mf*, *p*, *p*, *p*.

The second system (measures 16-30) includes:

- Staff 1: *mf*, *largo*, *leggero*, *p*, *cresc.*.
- Staff 2: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 3: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 4: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 5: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 6: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 7: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 8: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 9: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 10: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 11: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 12: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 13: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 14: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.
- Staff 15: *mf*, *div.*, *div.*, *unis.*, *p*, *cresc.*.

16

Violin I: *cresc.*, *mf*, *sf*, *f*, *Soli*, *mf*, *Soli*, *mp*, *p*, *a 2*, *p*

Violin II: *cresc.*, *mf*, *sf*, *I Solo*, *mf*, *f*, *Soli*, *mp*, *p*, *Soli*, *p*

Viola: *II.*, *cresc.*, *mf*, *sf*, *f*, *II.*, *mf*, *mf*, *mp*, *p*

Cello/Double Bass: *mf*, *sf*, *f*, *div.*, *f*, *div.*, *mf*, *arco*, *mf*, *pizz.*, *arco*, *pizz.*, *p*

I. *p* *cresc.* *f*
 a 2. *f*
 I. *p* *cresc.* *f*
 I. *p* *cresc.* *f*
 III. *p* *mf*
 Triang.
 pizz. *p* *cresc.* *f* arco
 pizz. *p* *cresc.* *f* arco
 pizz. *p* *cresc.* *f* arco
 pizz. *p* *cresc.* *f* arco
 arco *f* pizz. *f*
 div. *f*

II. *mf*

I. *p*

III. *p*

non div.

(arco) *p*

(arco) *p*

(arco) *p*

(arco) *p*

Muta D in C

Var. VIII.

Lento. 56.

I Solo

2 Flauti gr. *p* II.

2 Oboi. *p*

2 Clarinetti in B. *p* II.

2 Fagotti. *mp* I. Solo

4 Corni in F. *p*

Violini I. *p* poco cresc.

Violini II. *p* poco cresc.

Viole. *mp espress.*

Violoncelli. *mp espress.*

Contra-Bassi. *mp*

Lento

a 2.

II.

p

cresc.

cresc.

cresc.

cresc.

p

18 a 2.

p

a 2.

p

II.

p

a 2.

a 2.

a 2.

div.

39

Var. IX.

Allegro. ♩ = 160.

19

Musical score for page 41, rehearsal mark 19. The score is in B-flat major (two flats) and 4/4 time. It features multiple staves with various musical notations including dynamics (*mf*, *f*, *p*, *cresc.*), articulation (accents), and performance instructions (I. Solo, Sole). The score includes a variety of rhythmic patterns and melodic lines across several systems.

19

Tranquillo.

Tranquillo.

I. Solo
p

p

I. Solo
p

II.

pizz.
p

pizz.
p

Solo
p

pizz.
p

Tranquillo.

20

tr

II.

p

II. Solo

arco

p

pizz.

p

arco

p

arco

p

arco

p

pizz.

p

I. Solo
 p

II.
 p I Solo
 p

I.
 p

pp

pp
 pizz.

I. Solo
 più *p*
mf
 II. Solo
p
mf
p
IV.
p
mp
cresc.
pp
pizz.
arco
p
arco
cresc.

This musical score page contains measures 21 through 28 of a piece in B-flat major (three flats). The score is written for a string quartet, with four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is B-flat major, and the time signature is 4/4. The first system (measures 21-24) features a dynamic of *f* (forte) in measures 21-23, followed by a dynamic change to *p* (piano) in measure 24. The second system (measures 25-28) continues with *f* in measures 25-26 and *p* in measures 27-28. The score includes various musical notations such as eighth notes, sixteenth notes, and trills. A rehearsal mark 'II.' appears above the staff in measure 24. The page number '46' is in the top left corner, and the measure number '21' is in a box at the top left of the first staff. The measure number '21' is also in a box at the bottom left of the last staff. The page number '2675' is at the bottom center.

21

2675

22 Meno mosso.

[illegible]

Musical score for page 48, featuring multiple staves with musical notation, dynamics, and performance instructions.

Dynamics and performance markings include: *dim.*, *poco rit.*, *pp*, *I Solo*, *II*, *Tutti Vni I*, *pizz.*, *div.*, *unis.*, *pizz.*, *arco*, and *pp*.

The score is written in a key signature of two flats (B-flat and E-flat) and includes various musical notations such as notes, rests, and slurs.

Finale.

Var. X.

Adagio. ♩ = 52.

Flauto piccolo.

2 Flauti gr.

2 Oboi.

2 Clarinetti
in B.

2 Fagotti.

4 Corni.

2 Trombe
in B.3 Tromboni
e Tuba.Timpani
B. G.

Triangolo.

Piatti.

Cassa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contra-Bassi.

Adagio.

[illegible]

acelerando poco a poco

accelerando poco a poco

11

P accelerando poco a poco

Musical score for page 52, featuring multiple staves with various musical notations including dynamics, articulation, and performance instructions.

Dynamics and performance instructions visible on the page include:

- mf* (mezzo-forte)
- f* (forte)
- p* (piano)
- cresc.* (crescendo)
- a 2* (second ending)
- div.* (divisi)

The score is written for multiple instruments, including strings and woodwinds, with various musical notations such as notes, rests, and articulation marks.

25 Allegro. $\text{♩} = 92$.

The musical score consists of 12 staves. The first four staves (1-4) are for the upper strings and woodwinds, featuring rapid sixteenth-note passages with *cresc.* markings. The next four staves (5-8) are for the lower strings and woodwinds, with *sf* (sforzando) and *mf* (mezzo-forte) dynamics. The bottom four staves (9-12) are for the lower strings and woodwinds, with *cresc.* markings and *unis.* (unison) instructions. The score is in 2/2 time and features a key signature of one sharp (F#).

Measure 25: *cresc.*, *sf*, *a 2*, *f*, *mf*, *unis.*, *f*, *cresc.*, *unis.*, *f*, *cresc.*, *f*.

Measure 26: *cresc.*, *sf*, *a 2*, *f*, *mf*, *unis.*, *f*, *cresc.*, *unis.*, *f*, *cresc.*, *f*.

Measure 27: *cresc.*, *sf*, *a 2*, *f*, *mf*, *unis.*, *f*, *cresc.*, *unis.*, *f*, *cresc.*, *f*.

Measure 28: *cresc.*, *sf*, *a 2*, *f*, *mf*, *unis.*, *f*, *cresc.*, *unis.*, *f*, *cresc.*, *f*.

25 Allegro.

Musical score for a piano piece, measures 26-31. The score is written for multiple staves, including piano (p), forte (f), and mezzo-forte (mf) dynamics. It features complex rhythmic patterns and melodic lines.

The score is divided into two systems. The first system (measures 26-31) includes staves for the piano (p), forte (f), and mezzo-forte (mf) dynamics. The second system (measures 32-37) includes staves for the piano (p), forte (f), and mezzo-forte (mf) dynamics.

The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The time signature is 4/4.

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamics are marked as *p* (piano), *f* (forte), and *mf* (mezzo-forte).

The score is divided into two systems. The first system (measures 26-31) includes staves for the piano (p), forte (f), and mezzo-forte (mf) dynamics. The second system (measures 32-37) includes staves for the piano (p), forte (f), and mezzo-forte (mf) dynamics.

27

Musical score for a piano piece, page 55. The score is in G major and 4/4 time. It features a complex arrangement of staves with various musical notations including dynamics (*mf*, *f*), articulation (accents, trills), and repeat signs. The piece concludes with a double bar line and a final measure marked *mf*.

27

56

Solo

I. Solo

II. Solo

sf

p

I.

p

I. Solo

p

II.

I.

p

I. Solo

p

V

p

pizz.

p

arco

p

Musical score for a string quartet, page 57. The score is arranged in two systems of four staves each. The top system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The bottom system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in G major (one sharp) and 4/4 time. The first system shows a gradual build-up of sound with dynamics like *mf* and *f*. The second system features more complex rhythmic patterns with markings like *pizz.*, *arco*, *p*, *cresc.*, *div.*, and *dim.*. The text "in A." appears above the second staff of the second system.

28 poco più tranquillo

a 2. Soli.
p
 a 2. Soli.
p
 IV.
p
p espress.
p espress.
p espress.
pizz.
p espress.

28 poco più tranquillo

29

Violin I: *a 2.*, *f*

Violin II: *a 2.*, *f*

Viola: *f*

Cello/Double Bass: *f*, *a 2.*, *f*, *in A.*, *mf*, *mf*, *mf*, *arco*, *f*

29

Musical score for a piano piece, page 30. The score is written for piano (p) and includes various dynamics and articulations. The key signature is one sharp (F#). The score is divided into two systems, each with six staves. The first system includes a piano introduction (p) and a section marked 'a 2.' with a 'p' dynamic. The second system includes a section marked 'p' and 'p espress.'.
 Dynamics: *p*, *mp*, *mf*, *pp*, *p espress.*
 Articulations: *div.*, *a 2.*, *II.*, *pp*, *mf*, *p espress.*

31

Musical score for piano and orchestra, page 61. The score is divided into two systems. The first system contains staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The second system contains staves for the piano (Right and Left Hand) and a double bass. The music is in 2/4 time, with a key signature of one sharp (F#). The first system shows a complex texture with many chords and moving lines. The second system features a more rhythmic and melodic piano part with triplets and a steady bass line. Dynamics include forte (f) and piano (p).

31

This page of musical score is divided into two systems. The first system (measures 1-4) includes staves for woodwinds, strings, and a tuba. The woodwinds play a melodic line with triplets and slurs. The strings provide a rhythmic accompaniment with triplets and slurs. The tuba plays a sustained note. Dynamics include *pp*, *pp sub.*, *f*, and *p sub.*. The second system (measures 5-8) continues the orchestral accompaniment and includes vocal staves. The vocal staves feature a melodic line with triplets and slurs. Dynamics include *mf*, *pp*, *pp sub.*, and *p sub.*. The score is written in a key with one sharp (F#) and a common time signature.

rit. poco

Musical score for a 12-staff orchestra, measures 2675-2678. The score includes woodwinds, strings, and percussion. Dynamics range from *pp* to *mf*, with crescendos and a ritardando marking.

Measures 2675-2678:

- Measure 2675:** Woodwinds (flute, oboe, clarinet) play a melodic line with *cresc.* dynamics. Strings play a rhythmic pattern. Percussion (bass drum) has a *pp* dynamic.
- Measure 2676:** Similar to 2675, with woodwinds and strings. Percussion has a *pp* dynamic.
- Measure 2677:** Woodwinds and strings continue. Percussion has a *pp* dynamic.
- Measure 2678:** Woodwinds and strings continue. Percussion has a *pp* dynamic.

The score concludes with a *rit. poco* marking.

32 Tempo I.

This musical score page contains measures 32 through 35 of a piece marked "Tempo I." The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, dynamics (f, p), articulation (accents), and performance instructions (e.g., "a. 2.", "1.", "II."). The score is organized into systems, with measures 32-35 spanning the top and bottom staves. The bottom staff system includes a double bar line and a repeat sign, indicating the end of the section.

32 Tempo I.

33

Musical score for page 65, rehearsal mark 33. The score is in G major and 4/4 time. It features a piano (p) and forte (f) dynamic contrast. The first system includes a piano (p) section with a first ending (I.) and a second ending (II.). The second system includes a piano (p) section with a first ending (I.) and a second ending (II.). The third system includes a piano (p) section with a first ending (I.) and a second ending (II.). The fourth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The fifth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The sixth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The seventh system includes a piano (p) section with a first ending (I.) and a second ending (II.). The eighth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The ninth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The tenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The eleventh system includes a piano (p) section with a first ending (I.) and a second ending (II.). The twelfth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The thirteenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The fourteenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The fifteenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The sixteenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The seventeenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The eighteenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The nineteenth system includes a piano (p) section with a first ending (I.) and a second ending (II.). The twentieth system includes a piano (p) section with a first ending (I.) and a second ending (II.).

33

Musical score for measures 34 and 35. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. Measure 34 features a complex texture with various instruments playing. Measure 35 continues the texture, with some instruments having solo parts. Dynamics include *f*, *p*, *pp*, *mf*, and *div.* (divisi).

Measure 34 includes a section marked "I. Solo." for the piano. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked "a 2".

Measure 35 includes a section marked "div." (divisi) for the piano. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked "a 2".

This page of a musical score, numbered 68, contains a complex arrangement for a large ensemble. The score is organized into two main systems, each with five staves. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a tuba. The bottom system includes staves for percussion (snare drum, tom-tom, cymbal, triangle, xylophone, maracas, guiro, and conga) and a double bass. The music is written in 2/4 time with a key signature of one sharp (F#). The score features a variety of dynamic markings, including *mf* (mezzo-forte), *f* (forte), *p* (piano), *ff* (fortissimo), and *fp* (forzando). Crescendo markings (*cresc.*) are used throughout the piece. The tuba part is marked with *p* and *fp*. The percussion parts are marked with *mf*, *f*, and *fp*. The woodwind and string parts are marked with *mf*, *f*, and *p*. The score is written in a standard musical notation style with a variety of note values, rests, and articulation marks.

35

Musical score for a large ensemble, page 69. The score is divided into two systems. The first system (measures 1-12) features a complex arrangement of woodwinds, strings, and a solo section. The second system (measures 13-24) continues the orchestration with various dynamics and articulations. The score includes a variety of musical notations such as treble and bass staves, clefs, key signatures, and dynamic markings like *f*, *mf*, *cresc*, *marcato*, and *a 2.*

35

poco sostenuto

36 a tempo

Musical score for a piano piece, measures 36 to 40. The score is in G major and 4/4 time. It features a complex texture with multiple staves. Measures 36-39 are marked "poco sostenuto" and measure 40 is marked "a tempo". Dynamics include fortissimo (*f*), fortissimo piano (*fp*), piano (*p*), and crescendo (*cresc.*).

The score consists of 11 staves. The first six staves (treble and bass clefs) contain the main melodic and harmonic material. The last five staves (treble and bass clefs) contain additional parts, including a prominent piano part in the bottom staff of the second system.

Key features include:

- Measure 36:** Starts with a fortissimo (*f*) dynamic. The piano part in the bottom staff of the second system begins with a fortissimo piano (*fp*) dynamic.
- Measure 37:** Continues the fortissimo (*f*) dynamic. The piano part in the bottom staff of the second system continues with a fortissimo piano (*fp*) dynamic.
- Measure 38:** Continues the fortissimo (*f*) dynamic. The piano part in the bottom staff of the second system continues with a fortissimo piano (*fp*) dynamic.
- Measure 39:** Continues the fortissimo (*f*) dynamic. The piano part in the bottom staff of the second system continues with a fortissimo piano (*fp*) dynamic.
- Measure 40:** Marked "a tempo". The piano part in the bottom staff of the second system begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

poco sostenuto

36 a tempo

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The notation includes dynamic markings such as *mf*, *f*, and *cresc.*, as well as performance instructions like *a 2. Soli.* and *f marcato*.

The score is divided into two systems. The first system includes staves for woodwinds, brass, and strings. The second system includes staves for woodwinds, brass, and strings, with additional markings for *f marcato*.

Key markings and instructions include:

- mf* (mezzo-forte)
- f* (forte)
- cresc.* (crescendo)
- a 2. Soli.* (second solo)
- f marcato* (forte, marked)

This page of musical notation, page 73, contains two systems of staves. The top system consists of five staves, and the bottom system consists of four staves. The notation is complex, featuring many slurs, ties, and intricate melodic lines. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in a style typical of 19th-century musical manuscripts.

The image shows a page from a musical score, likely for a symphony. It features multiple staves for woodwinds, strings, and percussion. The score includes dynamic markings like *ff* and *f*, and articulation like *pesante* with triplet markings. The bottom section shows a rhythmic pattern for woodwinds and strings.

